

## Characters

- BARBARA OTAÑO: a lively Cuban-American woman in her mid-twenties.
- SONIA PALACIOS: Barbara's best friend and roommate. A romantic but practical Cuban-American woman also in her mid-twenties.

## PLACE

Hialeah, Florida. The beautiful prairie. In the background, an unusually curved palm tree ensconced in a flat landscape of sand, as if seen through a sliding glass door. In the foreground, an oval area representing Barbara and Sonia's place. The only furniture pieces seen are a white kitchen table, a straight chair and a small coffee table or cube with its adjoining cube or low chair. Prop items visible are a small pile of magazines, a stack of mail including a newspaper or two, and an open coconut, an unopened coconut and a bowl on the table. The ironing board is off to one side. No walls, no doors.

At the beginning of the play, the place is as above: neat, relatively uncluttered. As the play progresses and the domestic activities occur, things begin to accumulate.

## TIME

Takes place over six months at Barbara and Sonia's place.

## Scene 1

### SCENE ONE

BARBARA *is ironing a shirt.* SONIA *is grating the white pulp of a coconut into a large bowl.*

BARBARA OTANO

If I told you a thousand and one times . . .

SONIA PALACIOS

You've told me everything.

BARBARA OTANO

You know what it is? I spend the nights like this, like a zombie looking at the ceiling to see what I'm going to do . . .

SONIA PALACIOS

What you need are vacations. Long ones.

BARBARA OTANO

A rest. That's all I ask. Those people, I see them, they sit there, shuffle a few papers, have some coffee, go to lunch, talk on the phone, leave the office like new — not a wrinkle. And me? I look like a tornado hit my hair, a porquería, my clothes comoquiera and a pain in my feet, not pulsating, just an ache.

SONIA PALACIOS

You work too hard.

BARBARA OTANO

If I'm not working, I go crazy. Remember that summer?

SONIA PALACIOS

Don't remind me.

BARBARA OTANO

*(Pause.)*

So you think Orlando and I should breakup?

SONIA PALACIOS

You've been going for so long. You've talked about marriage. I don't see why not.

BARBARA OTANO

"Why not" what?

SONIA PALACIOS

You should stay with him, unless you're not happy.

BARBARA OTANO

He's so dull.

SONIA PALACIOS

He's a good man. What do you want, another Rudy? All fire.

BARBARA OTANO

Yeah, but no ice.

SONIA PALACIOS

You think about him.

BARBARA OTANO

He was crazy. You can't beat that.

*(Pause.)*

I'm starving.

SONIA PALACIOS

You wanna get something?

BARBARA OTANO

No, I'm fine. I'll just listen to my stomach.

SONIA PALACIOS

We'll go get something.

BARBARA OTANO

If I eat something now, I'll never go to sleep.

SONIA PALACIOS

What you need is a bit of tilo.

BARBARA OTANO

I'm not nervous. I'm just in space.

SONIA PALACIOS

Then leave Orlando.

BARBARA OTANO

He has nothing to do with it. As you said, he's a good man. He loves me. You see the bracelet he bought me the other day? Gold. Fourteen carats.

SONIA PALACIOS

What do you need it for? You got a hundred pulseras.

BARBARA OTANO

For my colección. ¡Qué va! I wear them all. You have to make an impression. Besides, I like the way they sound así, "ching ching," it feels great.

*(Pause.)*

If I could close my eyes.

SONIA PALACIOS

*(Referring to her ironing.)*

Take a break.

BARBARA OTANO

I think I will go on vacation this year.

SONIA PALACIOS

See it to believe it.

BARBARA OTANO

Just because I didn't go last . . .

SONIA PALACIOS

Any year.

BARBARA OTANO

Well, you watch. This year I'm going. And not to the Everglades. But to a real place.

SONIA PALACIOS

Why don't you go to Rome?

BARBARA OTANO

It's so far away.

SONIA PALACIOS

It'd be great.

BARBARA OTANO

No. It's bad enough here. We have to put up with comments we don't want to hear.

SONIA PALACIOS

Orlando doesn't do that.

BARBARA OTANO

I don't let him.

SONIA PALACIOS

The way you treat him.

BARBARA OTANO

Me? You know what he had the nerve to tell me? Iron his shirts. How do you like that? As if I don't do enough already. I always look good. Even when I'm tired like a mule I get dressed up for him. And now I have to iron his shirts? No.

*(Slight pause.)*

Iron his shirts, shine his shoes. He's a parasite. He's a parasite and I'm a slave.

SONIA PALACIOS

Don't have to be.

BARBARA OTANO

That's right. Blame it on me.

SONIA PALACIOS

I just . . .

BARBARA OTANO

What? You just what?

*(Pause.)*

When Sonia falls in love . . . it's gonna be the end of the world.

SONIA PALACIOS

Stop!

BARBARA OTANO

Baby, you're so particular, I don't know.

SONIA PALACIOS

If he's out there, I'll find him.

BARBARA OTANO

Nobody's going to discover you at home. You got to get out there, make yourself seen.

SONIA PALACIOS

But it's so much effort. Just to think I have to put on make-up and clothes . . . I'd rather stay home. At least here I can wear whatever I want, look like I look, and eat cookies after touching my cunt. Going out is such a production.

BARBARA OTANO

It's only temporary. When you come home, you take off your shoes and you're yourself again, nothing lost.

SONIA PALACIOS

*(Pause.)*

Oye, you think he'll call?

BARBARA OTANO

Who?

SONIA PALACIOS

Polo.

BARBARA OTANO

Why would he call? Besides, if he's anything like his cousin Rudy . . .

SONIA PALACIOS

Maybe he'll call. Don't you think?

BARBARA OTANO

It could happen.

SONIA PALACIOS

*(SONIA stops grating.)*

My nails are a mess.

BARBARA OTANO

*(BARBARA stops ironing.)*

My eyes are falling.

*(Fade out.)*

## Scene 2

### SCENE TWO

*Three weeks later. Evening. Box filled with old make-up. BARBARA is sorting, keeping those she wants in one area, and those she doesn't in another. SONIA is clipping items from the newspaper.*

SONIA PALACIOS

So, it's official?

BARBARA OTANO

We're engaged.

*(Pause.)*

That's it.

SONIA PALACIOS

That's something.

BARBARA OTANO

*(Another pause.)*

Until we have a ring . . .

SONIA PALACIOS

Gotta have a ring.

BARBARA OTANO

Or else what's the point?

*(Pause.)*

I think it'll be good. Don't you?

SONIA PALACIOS

At least you'll have something.

BARBARA OTANO

It'll be good.

SONIA PALACIOS

*(Pause.)*

He loves you.

BARBARA OTANO

I can't wait to marry him.

SONIA PALACIOS

Then what?

BARBARA OTANO

We'll be together.

SONIA PALACIOS

*(Pause.)*

You could live with him.

BARBARA OTANO

No. I want a wedding. I want it to be permanent. It's the only way.

SONIA PALACIOS

I'll be lucky if I see you.

BARBARA OTANO

Huh?

SONIA PALACIOS

Nothing.

*(Pause.)*

You've thought about the dress?

BARBARA OTANO

I don't have a ring yet.

SONIA PALACIOS

The tailors around here are super busy. You go waiting around taking your time and . . .

BARBARA OTANO

I'll make an appointment.

SONIA PALACIOS

You better make it soon.

BARBARA OTANO

I'll make an appointment.

SONIA PALACIOS

If you don't make it soon . . .

BARBARA OTANO

Sonia!

SONIA PALACIOS

*(Pause.)*

I haven't said a word.

BARBARA OTANO

I told you I'd do it.

SONIA PALACIOS

If you mess up, you mess up.

BARBARA OTANO

*(To herself.)*

And you keep on and on.

SONIA PALACIOS



If it's a disaster, it's a disaster. It's not my business.

*(Pause.)*

You're gonna do pink or white? Don't tell me one of those strange colors like peach or blue que va a look like los carnavales.

BARBARA OTANO

White. I'll do white.

SONIA PALACIOS

*(Pause.)*

Babi, Orlando's a treasure. Thinking about Rudy won't help.

BARBARA OTANO

I'm not.

SONIA PALACIOS

Your eyes are doing something.

BARBARA OTANO

I'm thinking.

SONIA PALACIOS

About Rudy.

BARBARA OTANO

Just thinking. What are you, wound-up today?

SONIA PALACIOS

*(Pause.)*

Every time I say something . . .

BARBARA OTANO

It's too much! The engagement, the wedding, this, that. I don't have time to pee and now I have to think about these things? It's too much.

SONIA PALACIOS

¡Ay!

BARBARA OTANO

What?

SONIA PALACIOS

A fly.

BARBARA OTANO

Where is it?

SONIA PALACIOS

Flew away. Una picazón . . .

BARBARA OTANO

Don't scratch.

SONIA PALACIOS

It itches.

BARBARA OTANO

That's what they want. Damn flies want you to scratch, scratch, scratch 'til it swells up like a bowling ball. I'll get the Caladryl.

SONIA PALACIOS

I'm all right.

BARBARA OTANO

It's the best thing.

SONIA PALACIOS

I won't scratch.

BARBARA OTANO

Well, remind me to put some on you later. 'Cause if not . . .

SONIA PALACIOS

I know.

BARBARA OTANO

*(Pause.)*

I wonder who'll come visit. Didn't your mami used to tell you that? When a fly comes in, that means somebody will come visit?

SONIA PALACIOS

No.

BARBARA OTANO

Mine did. Whenever a fly came in, I'd spend the next day or two waiting. Somebody always showed up.

SONIA PALACIOS

Really?

BARBARA OTANO

Without fail.

SONIA PALACIOS

*(Pause.)*

Sometimes I think no one's going to come along.

BARBARA OTANO

You got Polo.

SONIA PALACIOS

Yeah, he's intense, but I'm talking about someone. I'll see him, he'll see me, and I know he'll be someone. With Polo, I still feel like I'm waiting.

BARBARA OTANO

You don't see each other enough.

SONIA PALACIOS

We see each other plenty. But when we're in bed, it's like it's just me, me and what I'm thinking.

*(Pause.)*

We could be so good, we could be great. If only he were in the same bed with me.

BARBARA OTANO

There are other guys.

SONIA PALACIOS

I want to work it out with him. You worked it out with Orlando.

BARBARA OTANO

We're engaged.

SONIA PALACIOS

Exactly. You're going somewhere.

BARBARA OTANO

*(Pause.)*

Doesn't hurt to look.

SONIA PALACIOS

If I look, I'll start touching.

BARBARA OTANO

So?

SONIA PALACIOS

So, what would Polo think?

BARBARA OTANO

He'll think you're hot.

SONIA PALACIOS

Yeah?

BARBARA OTANO

Candela.

*(Fade out.)*

### Scene 3

#### SCENE THREE

*Two months later. Afternoon. As SONIA sweeps the floor, she weeps and sings the following Cuban nursery rhyme:*

SONIA PALACIOS

Amambrochato,  
matandile, dile, dile,  
Amambrochato,  
matandile, dile, do.  
¿Qué quería usted?  
Matandile, dile, dile,  
¿Qué quería usted?  
Matandile, dile, do,

Yo quería un . . .

*(SONIA stops, thinks for a moment, smiles, and the idea having cheered her up, continues the song.)*

. . . ice cream.  
Matandile, dile, dile,

Yo quería un ice cream.

Matandile, dile —

BARBARA OTANO

*(BARBARA enters, unloads basket of clothes to the floor, starts folding the laundry.)*

Oye, how foul I am. I have a stench under my arms . . . I can't get rid of this smell. And I bathe, but it doesn't help.

SONIA PALACIOS

You need a good soap. One of those Irish Spring. They're huge.

BARBARA OTANO

They don't do me any good. There was an Avon thing once. If I could find it again . . . And last night, what a stink. My vagina was like a manure deposit. No, I'm a pig. Una pura puerca.

SONIA PALACIOS

*(SONIA sets broom down, joins BARBARA in the folding.)*

You don't look it.

BARBARA OTANO

It's the disguise, mi vida. I'm a lady on the outside, but inside . . . Oye, but when I'm with a guy? Perfume city.

SONIA PALACIOS

I don't like perfume. You can't smell anything.

BARBARA OTANO

I hate it too, but . . . Your eyes are horrible. Don't tell me you've been crying.

SONIA PALACIOS

I need more sleep.

BARBARA OTANO

Don't we all.

*(Pause.)*

Help me fold this, will ya.

SONIA PALACIOS

What?

BARBARA OTANO

This sheet. I can't do it by myself.

*(SONIA takes an end of the bed sheet BARBARA is holding. They go about folding it.)*

Why do they always make bed sheets so . . . ?

SONIA PALACIOS

So two people can fold them.

*(They finish folding it.)*

BARBARA OTANO

I hate this sheet.

SONIA PALACIOS

Orlando picked it out.

BARBARA OTANO

*(Pause.)*

I feel like I don't know what.

SONIA PALACIOS

Loves me, loves me not?

BARBARA OTANO

It's this marriage thing. It's a big step. And the more it gets put off, the bigger it gets.

*(Pause.)*

My feet. They stink, too. A smell así mustio. Like mothballs o no se qué.

SONIA PALACIOS

You're obsessed.

BARBARA OTANO

I'm not used to these smells.

SONIA PALACIOS

You never noticed them?

BARBARA OTANO

Why didn't you tell me before?

SONIA PALACIOS

I didn't smell anything.

*(Pause.)*

When you get older you start to smell things. Your nose starts to work. You know how your nose never works and then one day there it is?

*(SONIA takes a tack of folded clothes and places it in another area.)*

BARBARA OTANO

What are you doing?

SONIA PALACIOS

They're my clothes.

BARBARA OTANO

I folded them.

SONIA PALACIOS

I don't want them to get confused.

BARBARA OTANO

You always do that.

SONIA PALACIOS

What?

BARBARA OTANO

You always think I'm going to steal your clothes.

SONIA PALACIOS

I don't think that.

BARBARA OTANO

You move them. Every time.

SONIA PALACIOS

When you get married, you won't have to deal with it.

*(Silence.)*

BARBARA OTANO

My bladder is killing me. Since this morning I've been trying to go to the bathroom.

SONIA PALACIOS

So go.

BARBARA OTANO

No. No.

*(Pause.)*

It's like a bomb.

SONIA PALACIOS

Will you go, for heaven's sake. Holding it in like that is not good for you.

BARBARA OTANO

Maybe I don't wanna go.

SONIA PALACIOS

You said since . . .

BARBARA OTANO

It may be a false alarm. I hate false alarms. You sit there and nothing. Meanwhile your mind is telling you, "Go, go." It's torture.

SONIA PALACIOS

I don't care. I don't care. I don't care. I don't care. I don't care. I don't care.

BARBARA OTANO

*(Pause.)*

I won't go, then.

SONIA PALACIOS

Do what you want, all right? You always do.

BARBARA OTANO

*(Pause.)*

What happened?

SONIA PALACIOS

What happened? What would happen? Polo and I had a fight.

BARBARA OTANO

Today?



SONIA PALACIOS

Yes. Today.

BARBARA OTANO

You didn't tell me.

SONIA PALACIOS

Ay, coño . . .

BARBARA OTANO

Okay okay, you had a fight. What happened?

SONIA PALACIOS

Nothing.

BARBARA OTANO

Don't tell me nothing.

SONIA PALACIOS

He came up to me. His eyes were white, and strange. I said, Baby, what's wrong with you? He looks at me. His tie's all messed up, and his hair is wet. And he says, "Sonia. Sonia, I love you, but I can't see you."

BARBARA OTANO

Same as his cousin.

SONIA PALACIOS

He is not Rudy.

BARBARA OTANO

What did Rudy say, huh?

*(Pause.)*

You think they'd consult each other. To use the same line twice . . .

SONIA PALACIOS

It wasn't a line.

BARBARA OTANO

What was it, then?

SONIA PALACIOS

I was scared for him. His eyes were so white. I could see the grey in his pupils like a mirror. I could see myself.

BARBARA OTANO

They know how to do it, don't they? Twist you up inside.

SONIA PALACIOS

You don't know what you're talking about.

BARBARA OTANO

You care for him. Hell, I care for Rudy. After all the shit . . . But Sonia, if you let him, he'll gnaw on you 'til there's nothing left. No bones, nothing. Is that what you want?

SONIA PALACIOS

I don't want an Orlando.

BARBARA OTANO

Orlando's a good man. You've said that a thousand times.

SONIA PALACIOS

I don't want to settle.

BARBARA OTANO

I'm not settling.

SONIA PALACIOS

Then what are you doing?

*(Pause. BARBARA starts to unfold the already-folded clothes, throwing them to the floor.)*

BARBARA OTANO

I'm not getting married.

SONIA PALACIOS

Come on.

BARBARA OTANO

I'm not.

SONIA PALACIOS

And the ring and the . . .

BARBARA OTANO

I'll let him know.

SONIA PALACIOS

You're not getting married?

BARBARA OTANO

That's what I said.

SONIA PALACIOS

What will you do?

BARBARA OTANO

Go out. Have a drink.

SONIA PALACIOS

Rudy won't come back.

BARBARA OTANO

I know.

SONIA PALACIOS

You're really going to end it.

BARBARA OTANO

I said it. It's done.

*(BARBARA finishes unfolding, looks at the "new" pile of clothes.)*

SONIA PALACIOS

You're my hero. You really are.

BARBARA OTANO

I'm just here. No better, no worse. Just here. And sometimes I don't like it very much. But I go on.

SONIA PALACIOS

You have to.

*(BARBARA begins to fold clothes again. Fade out.)*

#### **Scene 4**

#### **SCENE FOUR**

*A week later. Evening. SONIA is collating and stapling documents. BARBARA moves about. She fans her*

*crotch, picks up a magazine and barely flipping through it, sets it down, goes to the phone as if it were about to ring, then moves away from it, hums to herself, stops and checks her watch, fans herself again.*

BARBARA OTANO

I looked at him and said to myself, "What was it that I saw in him?" One of those super indiscreet thoughts, but that was exactly what went through my mind; what was it that I saw in him? Thinking that and ashamed right away, no? It's too cruel, but sometimes clarity is like that — no mercy, as they say.

*(Pause.)*

SONIA PALACIOS

He'll recover.

BARBARA OTANO

With Jacqueline or one of those.

SONIA PALACIOS

You mind?

BARBARA OTANO

She's a safe harbor. Everybody has one. For me it's a cup of hot chocolate and "chas," there I'm left . . .

SONIA PALACIOS

Like an angel.

BARBARA OTANO

*(Pause.)*

And you, what? Quiet, eh? Like an oyster.

SONIA PALACIOS

All goes well.

BARBARA OTANO

Rose-colored life.

SONIA PALACIOS

What do you want? Calamities I don't have, and romantic adventures? That's your department. I simply work in peace, come home and rest myself.

BARBARA OTANO

That pile of documents, that's rest. Real rest.

*(BARBARA sets the fan down, skims through a stack of magazines.)*

SONIA PALACIOS

If I left everything at the office, it'd be the neverending pile. This way, it's one less thing I have to do when I go in.

BARBARA OTANO

They pay you for this?

SONIA PALACIOS

Not everything is about getting paid.

BARBARA OTANO

Ask the farts at the office, see what they tell you. Money and that's it, that's all they care about. You do the work for free at home? Terrific. The money stays in their pockets.

SONIA PALACIOS

Does not. I got a promotion.

BARBARA OTANO

Pennies.

SONIA PALACIOS

More than that.

BARBARA OTANO

So what? So they can pat you on the back and say "Sonia, you're now the office manager?" Look, they can stick their labels in their culo, 'cause they make you work and work and work and work, and one day you're stuck in a hospital with a million bills to pay, and nobody remembers you.

*(Pause.)*

They can convince you, but not me. I get paid for every minute. Even when I pee.

SONIA PALACIOS

If I don't do this, I'll be behind.

BARBARA OTANO

And your social life, what? Down the drain?

SONIA PALACIOS

I don't need a social life.

BARBARA OTANO

You need a social life like eating, breathing, or anything else. Unless you've given up on life. Have you given

up on life? 'Cause if you have, I need to know.

SONIA PALACIOS

I don't have time.

BARBARA OTANO

'Cause of that stupid promotion.

SONIA PALACIOS

It is not stupid.

BARBARA OTANO

It's running your life.

SONIA PALACIOS

*(Pause.)*

I can't live with men twenty-four hours on my mind. It's impossible.

BARBARA OTANO

You think I . . .

SONIA PALACIOS

It's not what I think, it's what I see.

BARBARA OTANO

Blind you are.

*(Pause.)*

Twenty-four hours. Wouldn't I like it.

SONIA PALACIOS

What about the train?

BARBARA OTANO

What about it?

SONIA PALACIOS

You miss it all the time. Miss it 'cause you're staring at all the guys.

BARBARA OTANO

I get distracted. Don't know what I'm thinking.

*(Pause.)*

Sometimes I think I'm in another world, that everyone else is there inside, and I'm outside, waiting for the train. Then I think, well, but they're the same. In their world. It's a miracle, a miracle we all walk around sane down the street and the world doesn't explode right now, because if you stop to think — it's a globe of crickets. A true globe of crickets.

*(BARBARA sets a magazine down, starts fanning herself again.)*

SONIA PALACIOS

Oye, what would you do with three thousand dollars?

BARBARA OTANO

Where'd that come from?

SONIA PALACIOS

Thinking.

*(Pause.)*

If you had three thousand dollars, what would you do?

BARBARA OTANO

I don't know.

SONIA PALACIOS

I'd buy an ice cream store.

BARBARA OTANO

I'd go to Chicago.

SONIA PALACIOS

That's less than three thousand dollars.

BARBARA OTANO

The rest I'd put in the bank.

SONIA PALACIOS

You've never been to Chicago?

BARBARA OTANO

No, and I always . . . Why an ice cream store?

SONIA PALACIOS

So I can eat ice cream whenever I want. All the flavors, and mix them with nobody looking at me like a strange insect.

BARBARA OTANO

We're a pair of idiots.

SONIA PALACIOS

Why?

BARBARA OTANO

Other people would say a yacht or a stereo television, and we, with ice cream and Chicago, would be content. What a pair, no?

*(Fade out.)*

## Scene 5

SCENE FIVE

*Three weeks later. Afternoon. SONIA is ironing. BARBARA is cleaning out her handbag.*

SONIA PALACIOS

I haven't felt like this about anyone since — never.

BARBARA OTANO

And Polo?

SONIA PALACIOS

Not even Polo. No. Romy is different. He makes my heart race.

BARBARA OTANO

It's a crush.

SONIA PALACIOS

No. It's like I've been in a cave not communicating with anyone for years and all of a sudden, there he is.

BARBARA OTANO

*(Pause.)*

Someone.

SONIA PALACIOS

Someone.

*(Pause.)*



A little formal . . .

BARBARA OTANO

He's shy.

SONIA PALACIOS

It's only been a week. He doesn't know what to do.

BARBARA OTANO

How old you say he was?

SONIA PALACIOS

Nineteen.

BARBARA OTANO

You gotta give 'em time.

SONIA PALACIOS

He can take as long as he wants.

BARBARA OTANO

No pressure.

*(Pause.)*

SONIA PALACIOS

The phone's enough.

BARBARA OTANO

Waiting?

SONIA PALACIOS

It's agony.

BARBARA OTANO

And what, you have to be here holding a torch? Get out there. Those guys that are shy . . . they got fires lit everywhere. And at nineteen? Pal carajo.

SONIA PALACIOS

You think he's too young.

BARBARA OTANO

Sonia, it's okay. We're not the same person, right?

SONIA PALACIOS

I love him.

BARBARA OTANO

As long as you're happy . . .

SONIA PALACIOS

*(Pause.)*

Like you with Orlando.

BARBARA OTANO

It doesn't mean I let him walk all over me. I throw fits. Not too big, but enough to let him know I exist.

SONIA PALACIOS

You think if I threw a fit with Romy it would help?

BARBARA OTANO

It's always good to show you got temper. Especially with these young guys. They wake up, así, like a lightning bolt.

SONIA PALACIOS

He may go for it, too.

BARBARA OTANO

You never know.

*(Fade out.)*

## **Scene 6**

SCENE SIX

*A week later. Evening. BARBARA is cracking and beating eggs. SONIA is chopping celery.)*

BARBARA OTANO

I took him aside and said, "The next time you come back here, I'll show you a really good time." And then I let him have it.

SONIA PALACIOS

Why do you treat him like that?

BARBARA OTANO

He brings it out in me.

SONIA PALACIOS

Rabia.

BARBARA OTANO

Rabia. I'd like to take Orlando between my teeth and eat him with one bite.

SONIA PALACIOS

Then what?

BARBARA OTANO

Find somebody else.

*(Pause.)*

Even as a kid, I'd be very happy playing with my dolls and all of a sudden I would look at the boys and it would hit me like a thunderbolt — that kind of rage where you don't know what you're doing, all you know is that you're angry and you gotta release it somehow? Like that. And I would start throwing things or scratch myself.

SONIA PALACIOS

I would tear out my hair.

BARBARA OTANO

No.

SONIA PALACIOS

Until I heard the snap in my scalp. It was consuming. Mami thought I was epileptic.

BARBARA OTANO

Wouldn't she get it?

SONIA PALACIOS

She'd forgotten about rabia. When she got married, she buried it.

BARBARA OTANO

Maybe she never got it.

SONIA PALACIOS

She did. I would catch her. Except she wouldn't take it out on herself. It'd be the mop, the faucet . . . She would hit the steak so hard I'd swear she was killing somebody. "Mami, is everything all right?"

*(The chopping of celery and beating of eggs builds to a climax.)*

"Just tenderizing the steak, mi vida. Tenderizing the steak." And she'd keep hitting it with the mortar. Poom! Poom! Poom!

*(Pause.)*

It was a sight.

BARBARA OTANO

*(Pause.)*

I can't help myself. Even when I think of him . . .

SONIA PALACIOS

Orlando's gonna get really mad one of these days, and it won't be because you brokeup with him either.

BARBARA OTANO

I'd like to see it. That was one thing you could say for Rudy — when he was angry, he was angry. When he was sweet, he was . . .

SONIA PALACIOS

What rapture.

*(Pause.)*

Can I ask you something?

BARBARA OTANO

What?

SONIA PALACIOS

Was Rudy as good in bed as people . . .?

BARBARA OTANO

He was a sweetheart.

SONIA PALACIOS

So it's not true about . . .?

BARBARA OTANO

He's good, but he's a sweetheart. That's what people don't know. That's why he hates me. 'Cause I know. He can't stand it.

SONIA PALACIOS

*(Pause.)*

You know what I'd like? I'd like it if Romy would take off his pants. Just once. He's so damn formal.

BARBARA OTANO

You need to move on to someone else.

SONIA PALACIOS

I've thought about it. But there's always the possibility he might loosen his fly and . . . I'd hate to miss it.

BARBARA OTANO

You have a dilemma.

SONIA PALACIOS

An impending catastrophe. What if he breaks off with me? Then what?

BARBARA OTANO

Then you pull down his pants, and to hell with it.

SONIA PALACIOS

If I were you . . .

BARBARA OTANO

"If I were you . . ." You sound like a broken record. You're not me. And if you were, you'd be much smarter than to get into the messes I get — playing with this one and that one because inside you're breaking así in pieces of the heart. You? Never. You'd be still until he couldn't move. Then chaz! You'd grab him, and never let him go. And me? I'd still be swimming to see if a fish jumps, thinking always of the last one. It's an existence of torture. I wouldn't recommend it to anyone.

SONIA PALACIOS

Better stay where I am.

BARBARA OTANO

You shouldn't play the fool either, 'cause they take you for a comemierda, y pal carajo.

*(Pause.)*

It's gonna work itself out. You'll see. You're going to wake up Sunday morning and say, "How different I feel. Like a new woman." It's Saturdays that kill you.

SONIA PALACIOS

Why is that?

BARBARA OTANO

Because you go around with the same clothes you always wear around the house, and your snot falls so far your nose touches the ground. You ask me, "Why do I feel bad?" How can you not feel bad? In the house, in

the dark on a Saturday night, the lights out, a candle lit, Emmanuel on the stereo, and crying like Mary Magdalene.

SONIA PALACIOS

It's that I love him.

BARBARA OTANO

Then screw him. Get it over with.

*(Pause.)*

You're not a nun.

SONIA PALACIOS

I'm ashamed to call him. It's true. I get a fear that grabs my head and stomach, and it's impossible.

BARBARA OTANO

You're in the throes of it, eh?

SONIA PALACIOS

Yes.

BARBARA OTANO

That changes things.

*(After a slight pause, SONIA stops chopping.)*

SONIA PALACIOS

You give me a rub?

BARBARA OTANO

Your back?

SONIA PALACIOS

My whole body's spent.

BARBARA OTANO

*(Stops beating eggs.)*

Lie down. I'll give you a Chinese massage.

SONIA PALACIOS

You're an angel.

BARBARA OTANO

That's how devils disguise themselves.

*(Jokingly.)*

Take off your clothes, here I come.

SONIA PALACIOS

*(SONIA lies face down on the floor. BARBARA steps onto her.)*

But with your feet?

BARBARA OTANO

It's the only way.

*(Fade out.)*

## Scene 7

SCENE SEVEN

*Two weeks later. Afternoon. BARBARA is drying her wet fingernails in a large bowl of ice. SONIA is grating the white pulp of a coconut into a large bowl.*

BARBARA OTANO

I have never seen Orlando like that. It was como ira, that kind of anger you think God has in all those Bible movies, así, puro macho. Look how my arms get. Goose bumps and everything.

SONIA PALACIOS

Did he hit you?

BARBARA OTANO

No, although a slap would be the end. One thing's for sure, punches from a man I do not stand for, not even from the most beautiful of the species. Hands are for touching, not hitting.

SONIA PALACIOS

*(Pause.)*

You brokeup for good, right?

BARBARA OTANO

It was about time.

*(Pause.)*

He kept trying to make up all day — "Hey, mami . . . Hey, mami." That's one of those things that unnerves me, a man calling a woman who's not his mother mami. That makes me . . .

SONIA PALACIOS

You broke up with the guy. What do you want?

BARBARA OTANO

You're always coming to the aid of men. If it were up to you, they'd be ready for their First Communion the second they're born.

SONIA PALACIOS

And if it were up to you, they wouldn't leave the belly. They'd stay there 'til they're fifty years old.

BARBARA OTANO

Seventy.

SONIA PALACIOS

Seventy. Especially los cubanitos.

BARBARA OTANO

The French can leave earlier.

SONIA PALACIOS

You and the French.

BARBARA OTANO

Everyone has their things.

SONIA PALACIOS

*(Pause.)*

Are you going to get up from there or are you going to continue drying your nails?

BARBARA OTANO

Ay, I had forgotten completely about them. Why didn't you tell me before? I'm here like a parrot, chaca, chaca, chaca, and look at this, they almost froze.

SONIA PALACIOS

I was waiting to see what you'd do.

BARBARA OTANO

Perverse. Look at my hands.

SONIA PALACIOS

They're fine. You make a drama over everything.



BARBARA OTANO

*(To herself.)*

I can't believe this.

SONIA PALACIOS

A little more time, now you have drier nails.

BARBARA OTANO

Now this job is really set.

SONIA PALACIOS

So get the nail polish remover, start over if you want. You think it'd be a crime.

BARBARA OTANO

It is. It's criminal. Look at that.

*(BARBARA begins to remove the polish. She will re-paint her nails.)*

SONIA PALACIOS

*(Pause.)*

So, you think I should shave?

BARBARA OTANO

What?

SONIA PALACIOS

My hair.

BARBARA OTANO

I wouldn't.

SONIA PALACIOS

But it doesn't do anything. It just sits there between my navel and my cunt.

BARBARA OTANO

Men like it. It's one of those zones. That little line of hair, that invitation below the navel — they can't resist it.

SONIA PALACIOS

I can't stand the way it looks.

BARBARA OTANO

Then shave it.

SONIA PALACIOS

Maybe I'll leave it.

BARBARA OTANO

Look, the important thing is to make sure it stays in a line, not messy, 'cause then it's not sexy at all. Nobody likes a jungle.

*(Referring to nails.)*

Red's a good color, no?

SONIA PALACIOS

It's bold.

BARBARA OTANO

Orlando hates it.

*(Pause.)*

They're not too red, are they?

SONIA PALACIOS

You brokeup, right?

BARBARA OTANO

You're right. Did I tell you I ran into him?

SONIA PALACIOS

Who?

BARBARA OTANO

Rudy.

SONIA PALACIOS

It's gonna start up again. I can see it already.

BARBARA OTANO

He said he was going to call me.

SONIA PALACIOS

You're going to see him?

BARBARA OTANO

Well, de puta I'm tired. All the guys who try to put the moves on me call me "puta" or "putica . . ."

SONIA PALACIOS

And Rudy? What did he call you?

BARBARA OTANO

Sirena. "Mi sirena."

SONIA PALACIOS

What's the difference?

BARBARA OTANO

I was his mermaid.

SONIA PALACIOS

His putica mermaid.

BARBARA OTANO

What have you got today, matches under your ass? I ran into him. That's all.

*(Pause.)*

Give me some coco rayado, will ya.

SONIA PALACIOS

I'm not finished.

BARBARA OTANO

Just a little.

SONIA PALACIOS

No!

BARBARA OTANO

*(Pause.)*

You better give me some later.

SONIA PALACIOS

I will.

BARBARA OTANO

You better.

*(Pause.)*

They could take away all the food on earth. As long as they leave coconut . . . Mami says they used to eat it all the time when they were in Cuba. Stroll by the wharf, eat coconut . . . What a life, huh?

*(Pause.)*

At least we got the mall.

SONIA PALACIOS

Big deal.

BARBARA OTANO

The problem is you don't like malls because you can't buy everything you want.

SONIA PALACIOS

It's a waste of time.

BARBARA OTANO

And strolling's not?

SONIA PALACIOS

Strolling is strolling. It's supposed to be a waste of time.

BARBARA OTANO

All I know is I go to a mall, and I can breathe again.

SONIA PALACIOS

I can breathe without it.

*(Fade out.)*

## **Scene 8**

### **SCENE EIGHT**

*Two weeks later. Night. BARBARA is eating popcorn and drinking wine as she listens to music on her Walkman.*

BARBARA OTANO

Coño.

*(The cassette tape has stopped. BARBARA takes off her Walkman headphones.)*

SONIA PALACIOS

(SONIA *enters. She takes off one shoe, throws it.*)

¡Coño!

(*Takes off other shoe, throws it.*)

¡Carajo!

(*Throws purse.*)

¡Mierda!

(SONIA *grabs bag of popcorn from BARBARA, munches furiously.*)

BARBARA OTANO

What happened?

SONIA PALACIOS

He lied. He lied to me.

BARBARA OTANO

I told you.

SONIA PALACIOS

He stood there fresh as a head of lettuce.

(*Pause.*)

After all this time, right?

BARBARA OTANO

I didn't want to tell you.

SONIA PALACIOS

I didn't want to hear. I was too busy thinking about whether he'd take his pants off or not.

BARBARA OTANO

At least he did that.

SONIA PALACIOS

For what it was worth.

BARBARA OTANO

You didn't care for it?

SONIA PALACIOS

Let's say I had bigger expectations.

BARBARA OTANO

Really?

(SONIA *nods.*)

Who would've thought, no?

SONIA PALACIOS

I just can't believe he would lie to me. He seemed so sincere. No lines, no bullshit.

BARBARA OTANO

He's young. What did you expect?

SONIA PALACIOS

He must've thought I was a complete idiot. I thought they'd be different. I thought young men would be different. I hate myself.

BARBARA OTANO

Don't say that.

SONIA PALACIOS

I do.

BARBARA OTANO

How could you know?

SONIA PALACIOS

I could've listened. I mean, he's a kid. I knew that.

(*Pause.*)

Asshole.

BARBARA OTANO

You feel shitty.

SONIA PALACIOS

These pantyhose ride down my ass. I've been holding them up all night trying to discreetly pull them up.

BARBARA OTANO

Take 'em off.

SONIA PALACIOS

Off they go.

(SONIA *slips off her stockings.*)

BARBARA OTANO

Sometimes I think I work to buy stockings. You know how much I'd save if I didn't work?

SONIA PALACIOS

Yeah, but you'd be broke. Broke and unpresentable. Can't get a job like that.

BARBARA OTANO

Could always work in a factory.

SONIA PALACIOS

And get treated like dirt? I'd rather get treated like dirt and look good than get treated like dirt and look like I just got out of bed. 'Cause then you start to believe it. You start to believe you're nothing.

(Pause.)

Look at this. My eyelashes are falling off. Every day, another eyelash.

(Pause.)

I've been crying too much.

BARBARA OTANO

Well, then stop crying. You don't want to lose your eyelashes. They're one of your best features.

SONIA PALACIOS

It's because of Romy, and Polo, and who knows who else.

BARBARA OTANO

They're not worth it.

SONIA PALACIOS

They are worth it. Why else do we fall all over ourselves to be with them?

BARBARA OTANO

(Pause.)

Make a wish.

SONIA PALACIOS

What?

BARBARA OTANO

On the eyelash. Make a wish. Press it to your chest like this and . . .

*(BARBARA mouths some words to herself inaudibly, then blows away an imaginary eyelash from her finger.)*

. . . the wish has more power.

SONIA PALACIOS

Really?

BARBARA OTANO

It's what Mami used to say.

SONIA PALACIOS

I've lost so many wishes already. What should I wish for?

BARBARA OTANO

Anything.

*(Pause.)*

Sonia, it always works, and even if it doesn't, it feels good.

SONIA PALACIOS

Well . . . I wish . . .

*(SONIA mouths some words inaudibly. Slight pause. Blows away eyelash from her finger.)*

It does feel good.

BARBARA OTANO

Didn't I tell you?

SONIA PALACIOS

You did.

BARBARA OTANO

Now what did you wish for?

SONIA PALACIOS

I can't tell you.

BARBARA OTANO



You wished Polo would come back, didn't you?

SONIA PALACIOS

No.

BARBARA OTANO

Romy?

SONIA PALACIOS

Don't talk about him.

BARBARA OTANO

I just . . .

SONIA PALACIOS

It's over. We're over. ¡Se acabó!

BARBARA OTANO

What's wrong with your neck? ¿Tienes tortícolis?

SONIA PALACIOS

I don't know. I slept wrong last night or something. It's a sting and a crack every time I move my head.

BARBARA OTANO

What a pain.

SONIA PALACIOS

You're telling me.

BARBARA OTANO

I bet it happened when you were watching TV. Didn't I tell you, Sonia, you're gonna get something in your neck if you keep on like that.

SONIA PALACIOS

I always lie belly down to watch TV. It's not the first time.

BARBARA OTANO

Yes, but yesterday it was five hours with your head up like this watching one program after another like a nut.

SONIA PALACIOS

I was a TV mouse.

BARBARA OTANO

You were a viper.

SONIA PALACIOS

And all you wanted to do was sleep. Turn this way, turn that way.

BARBARA OTANO

You were watching cada paquetrico. I didn't want to say anything, but what garbage.

SONIA PALACIOS

I had to distract myself.

BARBARA OTANO

That's what magazines are for, or even music. You put on a little salsa and that's it, you're distracted.

SONIA PALACIOS

If it were you, you'd call Orlando at four in the morning and be chikee, chikee, chakee on the phone 'til your ears turned red. "Ay, my love. Ay, my heart." And me, aguantando la vela.

BARBARA OTANO

You don't have to wait for me to go to sleep.

SONIA PALACIOS

What am I going to do, put the sheet over my head and pretend I'm asleep? At least I eat my banana chips and listen to the eternal story of Barbara and Orlando, and Orlando and . . .

BARBARA OTANO

You don't have to be so noisy. Every time you bite into a chip it's crunch, crunch, crunch. Orlando tells me, "Hey baby, is Sonia still awake? Tell her to go to bed 'cause those damn banana chips are driving me crazy."

SONIA PALACIOS

Liar. He likes to know someone's listening. At least with the chips, he has something to say.

BARBARA OTANO

You think?

SONIA PALACIOS

Listen, you may know men, but I know human beings. Orlando likes to have an audience, not a big one, but enough to feel he's worth something. Why else do you think he got back with you?

BARBARA OTANO

I don't think Orlando is that type of guy.

SONIA PALACIOS

You've been on-and-off with him so long you can't tell.

BARBARA OTANO

*(Pause.)*

I'll get some alcohol for your neck.

SONIA PALACIOS

I don't need alcohol.

*(Pause. BARBARA flips through a magazine.)*

You know what I want?

BARBARA OTANO

What?

SONIA PALACIOS

A baby.

BARBARA OTANO

No.

SONIA PALACIOS

To feel it así pulling at me, letting the air in and out . . .

BARBARA OTANO

So get married.

SONIA PALACIOS

I'm not talking about men.

BARBARA OTANO

Babies come from them, too.

SONIA PALACIOS

Not from their bodies they don't.

*(Pause.)*

I'm talking about in my arms, to feel a smaller body, a body without prejudice. You know what that would be?

BARBARA OTANO

So babysit.

SONIA PALACIOS

Everything's a joke to you.

BARBARA OTANO

*(Pause, referring to magazine.)*

You think it's true?

SONIA PALACIOS

What now?

BARBARA OTANO

That a Frenchman's kiss is like love for a hundred years.

SONIA PALACIOS

Where'd you read that?

BARBARA OTANO

*(Displaying magazine.)*

*Réplica.*

SONIA PALACIOS

Garbage. I read the horoscope and use the rest for toilet paper.

BARBARA OTANO

What are those sounds?

SONIA PALACIOS

My stomach.

BARBARA OTANO

What a symphony.

SONIA PALACIOS

It's been like this since dinner.

BARBARA OTANO

The food?

SONIA PALACIOS

No.

BARBARA OTANO

*(Pause.)*

You'll get over him.

*(Fade out.)*

## Scene 9

### SCENE NINE

*Two months later. Night. BARBARA is sleeping amidst a pile of unfolded clothes. She snores quietly. SONIA enters, singing softly to herself, "Cuando Calienta el Sol." She takes off her sandals, so as not to disturb the sleeping BARBARA, and begins to cross. BARBARA wakes.*

BARBARA OTANO

¡Ay!

SONIA PALACIOS

You all right?

BARBARA OTANO

What a dream.

SONIA PALACIOS

Didn't mean to wake you.

BARBARA OTANO

No, no. It's all right.

*(Pause.)*

God, what time is it?

SONIA PALACIOS

It's late.

BARBARA OTANO

Oh, God.

SONIA PALACIOS

You didn't have to stay up.

BARBARA OTANO

I didn't. I was . . .

(BARBARA *looks at clothes that lie around her.*)

I don't know what I was doing.

(*Pause.*)

Look at you.

SONIA PALACIOS

What?

BARBARA OTANO

You look good.

(SONIA *starts to fold clothes.*)

What are you doing? Leave that. The clothes can wait.

SONIA PALACIOS

I want to do it.

BARBARA OTANO

Stubborn. Stubborn as an ox.

(BARBARA *goes back to sleep.*)

SONIA PALACIOS

(SONIA *folds.*)

How was your day?

BARBARA OTANO

(*After a pause, BARBARA snaps out of sleep.*)

What?

SONIA PALACIOS

Your day. How was it?

BARBARA OTANO

It was Monday. Mondays are Father, Son and Holy Ghost. The Fox came, put everybody in line. Machismo, no?

SONIA PALACIOS

He put his hand on your ass today?

BARBARA OTANO

With me he doesn't get involved. I have an eye for the fresh. I smell them. I go down the street and sniff, sniff .  
. . this one an asshole, this one not.

SONIA PALACIOS

You could leave.

BARBARA OTANO

*(Pause.)*

Hot.

SONIA PALACIOS

Yeah.

BARBARA OTANO

We should go to the beach this weekend. First thing in the morning. Cool us off.

SONIA PALACIOS

I like it better in the afternoon.

BARBARA OTANO

Since when?

SONIA PALACIOS

Since always. Jorge loves the beach at night.

BARBARA OTANO

So that's what you've been doing.

SONIA PALACIOS

We walk, that's all.

BARBARA OTANO

Uh huh.

SONIA PALACIOS

I'm serious.

BARBARA OTANO

I watch the news and it's rape this, rape that . . .

SONIA PALACIOS

I'll be fine.

BARBARA OTANO

You always say that, but one day something happens, and tremenda tragedia.

SONIA PALACIOS

You want me to call you?

BARBARA OTANO

Don't be absurd.

SONIA PALACIOS

I'll call you. That way you won't be so worried.

BARBARA OTANO

I'm not worried.

*(Pause.)*

Things are so crazy these days, you can't count on things. Went to the botánica, had such a scare.

SONIA PALACIOS

I don't know why you go there.

BARBARA OTANO

It used to be a nice neighborhood. Now, the nuts are loose, and the criminals are there, too, así que there's no salvation. Fíjate que a guy was peeing on the street. Así, with his zipper open and his thing hanging out. Now, I ask you, is that normal? Not even dogs. Dogs are more discreet. They go to a bush or a hydrant . . .

SONIA PALACIOS

It's the neighborhood. Pretty soon that whole neighborhood is gonna be nuts and criminals.

BARBARA OTANO

What a combination. And where are we going to live? 'Cause they won't stay there. Nuts and criminals like nice places.

SONIA PALACIOS

If it gets bad, we'll move.

BARBARA OTANO



You may, but I can't.

*(Pause.)*

You're the one with the raise.

SONIA PALACIOS

Nothing I can do about that.

BARBARA OTANO

*(Pause.)*

You wanna go out?

SONIA PALACIOS

Now?

BARBARA OTANO

I'm not tired. We could go to the club, check out the guys, dance . . .

SONIA PALACIOS

No.

BARBARA OTANO

You got something better to do?

SONIA PALACIOS

Look, why don't you go out?

BARBARA OTANO

You don't wanna go out?

SONIA PALACIOS

I've been out. I'm tired.

BARBARA OTANO

Go to bed.

SONIA PALACIOS

I told you to go out.

BARBARA OTANO

I'm all right. I'll look at the stars or something.

SONIA PALACIOS

You can go. You don't have to . . .

BARBARA OTANO

I know.

SONIA PALACIOS

*(Pause.)*

Good night.

BARBARA OTANO

'Night.

SONIA PALACIOS

We'll go tomorrow.

BARBARA OTANO

Get out of here.

*(SONIA exits. BARBARA pulls a bed sheet from the pile, begins to fold it. Fade out.)*

## Scene 10

### SCENE TEN

*Three weeks later. Morning. A cup of coffee on the table. Half-packed boxes strewn about the place.*

*BARBARA is sweeping.*

BARBARA OTANO

I explain everything and nobody listens to me. And I repeat things once, another time, and nothing. How do you explain that?

SONIA PALACIOS

*(SONIA enters with an armload and continues packing.)*

You go too fast.

BARBARA OTANO

I go a thousand miles an hour. Qué rápido ni qué rápido, what it is is that they're stupid. Those stockboys have their heads in their feet. You think they're really listening? Qué va. They're looking at me with their eyes straight "uh huh, uh huh," and then they do what they want.

SONIA PALACIOS

You tell me things and I don't understand you either. Blaming those poor devils . . . I don't know.

BARBARA OTANO

You don't understand me either? But in what language does one need to speak around here?

SONIA PALACIOS

All I know is that you start así with the ra-ta-ta-ta, and more than anything else it seems a string of nonsense than a conversation. Like they call those little drawings "doodles." Like that. Verbal doodles.

BARBARA OTANO

Doodles, eh?

*(Pause.)*

Next time I'm going to separate my words. Like Tarzan. "To-day the blah, blah, blah, blah, blah." Maybe then somebody will understand.

SONIA PALACIOS

You don't have to get like that.

BARBARA OTANO

How do you want me to get?

*(Pause.)*

I don't know how I'm going to afford this place by myself.

SONIA PALACIOS

You'll manage.

BARBARA OTANO

Yeah, I'll manage. I always do, right?

*(Pause.)*

Coño . . .

SONIA PALACIOS

Barbara, if you want people to understand, you just go slower, check to see that they're understanding, that there aren't any spacy eyes.

BARBARA OTANO

They probably sent complaints to you-know-who, Mister Fox. And goodbye, goodbye for Barbara.

SONIA PALACIOS

They'd be doing you a favor.

BARBARA OTANO

No job? Some favor. You leaving, no job . . . you want me to be really screwed, don't you?

SONIA PALACIOS

You could look for something better.

BARBARA OTANO

And if I don't find anything else?

SONIA PALACIOS

You keep looking. You keep looking until you do.

BARBARA OTANO

Look who's talking. Miss Raise, Miss Office Manager.

SONIA PALACIOS

You can do it.

BARBARA OTANO

*(Pause.)*

I get itchy when I don't work.

SONIA PALACIOS

You have to stop working and take a breath. Listen to yourself. Listen to me.

BARBARA OTANO

*(Pause.)*

¡Coño!

SONIA PALACIOS

I won't say anything.

BARBARA OTANO

You never stop. Never, never, never stop.

*(BARBARA cries.)*

SONIA PALACIOS

Babi?

BARBARA OTANO

What?

SONIA PALACIOS

It's not like I'm going to the end of the world. I'll still be here. I'll still be around. You can call me any time.

BARBARA OTANO

It's just I . . .

SONIA PALACIOS

What? Tell me.

BARBARA OTANO

You won't understand me anyway.

SONIA PALACIOS

I understand you. Not all the time. Not now. But I understand. What is it?

BARBARA OTANO

*(Pause.)*

I'm hungry.

SONIA PALACIOS

You want me to get something? I'll go get something.

BARBARA OTANO

Don't bother.

SONIA PALACIOS

What do you want to eat?

BARBARA OTANO

Some pastelitos wouldn't be bad.

SONIA PALACIOS

Guava or meat?

BARBARA OTANO

Guava. Something sweet, no?

SONIA PALACIOS

*(SONIA gets her purse, readies to go out.)*

You're gonna drink the coffee?

BARBARA OTANO

It's hot.

SONIA PALACIOS

It's gonna be ice by the time you drink it.

BARBARA OTANO

*(Taking a sip.)*

I'm drinking. See?

SONIA PALACIOS

Guava then.

*(Heads out.)*

BARBARA OTANO

Sonia?

SONIA PALACIOS

What?

BARBARA OTANO

What are you gonna get?

SONIA PALACIOS

You know me.

BARBARA OTANO

Could you get me some of those little . . .

SONIA PALACIOS

Biscuits.

BARBARA OTANO

Yeah. They're heaven.

*(SONIA exits. BARBARA remains. Fade out.)*

*(End of Play.)*